

NEO-LATIN NEWS

Vol. 52, Nos. 3 & 4. Jointly with SCN. Subscriptions: \$15.00 (\$20.00 international) for one year; \$28.00 (\$37.00) for two years; \$40.00 (\$52.00) for three years. Checks or money orders are payable to *Seventeenth-Century News*, 4227 TAMU, College Station, Texas 77843-4227. NLN is the official publication of the American Association for Neo-Latin Studies.

Edited by Craig Kallendorf, Texas A&M University; Western European Editor: Gilbert Tournoy, Leuven; Eastern European Editors: Jerzy Axer, Barbara Milewska-Ważbińska, and Katarzyna Tomaszuk, Centre for Studies in the Classical Tradition in Poland and East-Central Europe, University of Warsaw. Founding Editors: James R. Naiden, Southern Oregon University, and J. Max Patrick, University of Wisconsin-Milwaukee and Graduate School, New York University.

◆ *Humanism, Scholasticism, and the Theology and Preaching of Domenico de' Domenichi in the Italian Renaissance.* By Martin F. Ederer. Lewiston, Queenston, Lampeter: The Edwin Mellen Press, 2003. xviii + 337 pp. Born in Venice and recognized in his own day as a successful preacher and curialist, Domenico de' Domenichi (1416-1478) was bishop of Torcello and then Brescia. Vespasiano da Bisticci wrote a laudatory life of Domenichi, and Paolo Cortesi praised him for his eloquence. Martin F. Ederer has sought in this study to illuminate Domenichi's life and work by focusing on his preaching; Ederer has gathered together a great wealth of sources, focusing on over a hundred sermons or orations which are scattered throughout a number of manuscripts. The picture of Domenichi that emerges is one of an active cleric and church politician who

took his public presentations seriously and who had a demonstrable interest in church reform. After a chapter outlining Domenichi's career and sketching out some of the main lines of his thought, Ederer moves to Domenichi's preaching, sorting out how the genre of Domenichi's preaching works—*sermo* or *oratio*—was determined by audience and context. As a theologian, Domenichi emerges as a prudent Thomist who uses the *quaestio*-format often while at the same time not avoiding classical imagery and, at times, extended *ekphrases*. Order and “fittingness” are recurrent tropes in Domenichi's theological thinking: God did things for fitting reasons that, in most cases, human beings could be confident of finding out. Domenichi also believed scripture should be studied for relevance and to teach real-life virtue. When it came to humanity and its relation to divinity and in his more general views on moral theology, Domenichi reflected conventional late medieval viewpoints, stressing the importance of time-honored virtues, excoriating those who practiced vice, and at times terrifying his audience with detailed images of hellfire to dissuade them from vice-filled activities. Domenichi also believed in the utility of astrology, provided it was properly understood, and he wrote two orations defending the art. Importantly, he was a proponent of church reform; not only did he write a treatise on the reformation of the papal court during the pontificate of Pius II (preserved in MS Vatican City, BAV Barb. Lat. 1201, ff. 1–20), he also stressed the need for reform in curial morality in two important orations delivered before conclaves of cardinals, one after the death of Calixtus III, the other after the death of Pius II. When it came to his style of thought, the positions he stressed, and the formats in which he did so, Domenichi was in many ways a traditionalist. What is distinctive about his case is the many available works which Ederer has now admirably located; in their relative profusion, they offer insight into the preaching practice of a “rank-and-file” intellectual, in Ederer's terminology (257). Ederer's study should be supplemented with the 1991 article on Domenichi by H. Smolinsky (in the *Dizionario biografico degli Italiani*, vol. 40, 691–95). Also, it would be remiss not to point out that there are problems in the extensive citations of Latin texts in

the endnotes: there are passages in which the Latin given cannot be made sense of as is, and at times the notes do not seem to correspond to the assertions made in the text. Still, the work is a valuable contribution to the study of fifteenth-century Italian religious and intellectual culture and a welcome excavation of much little known but important material. (Christopher S. Celenza, Michigan State University)

◆ *Paraphrase on Luke 11-24*. By Desiderius Erasmus. *Collected Works of Erasmus*, 48. Trans. and annotated by Jane E. Phillips. Toronto, Buffalo, and London: University of Toronto Press, 2003. xvi + 318 pp. \$115. In August, 1523, eight months after the publication of Erasmus's *Paraphrase on John*, the Froben press in Basel brought out his *Paraphrase on Luke*. Three more editions, with some changes, appeared during Erasmus's lifetime, in 1524, 1534, and 1535. The volume under review contains the second half of the *Paraphrase on Luke*, translated from the 1535 edition, the last one in which Erasmus himself is likely to have intervened.

The series in which this volume appears is so well established at this time that there is probably little point in expressing even faint irritation at some of what we find here. Erasmus's work was published as a whole, but the editorial staff of *CWE* evidently felt that this was impossible here, even though, if part 2 offers any indication, the two parts together will come to some six hundred pages—a big book, but not an impossibly big one (see the next review below). The real problem, though, is that part 2 is finished now and part 1 is not. The press certainly made the right decision to go ahead and publish what is ready, but the result is that for now at least, the reader has to begin *in medias res*, without the first half of the *Paraphrase* or the Introduction and Translator's Note that will introduce the work properly.

Some things, of course, can still be said. Phillips is an experienced translator and has made a special, and to my mind successful, effort to reproduce in English something of Erasmus's Latin style, which moves from swift and colloquial, to quoting the Bible with varying degrees of fidelity, to alluding to the classics as a

source of stylistic elegance and insight into human nature. Some of the longer sentences that work well in Latin are broken up in translation, but not all of them, which suggests that a skilled translator can ask more of the English reader in this area than is often done. Phillips has also paid careful attention to word choice: *sermo*, for example, is usually rendered as 'word' rather than 'conversation' because Erasmus preferred *sermo* to *verbum* as a translation of *logos* at the beginning of the Gospel of John and English readers are most familiar with 'Word' as the theological concept referred to there.

It is easy, when reviewing a *CWE* volume, to concentrate on the translation at the expense of the notes, but that would do a disservice to what Phillips has achieved. Her annotations are focused on four areas: citations from the classics and from Scripture, to enrich context and add polish to the style; references to the basic works of Christian exegesis on which we know Erasmus drew in preparing the *Paraphrase*; parallels to Erasmus's other writings, especially those that precede the *Paraphrase* or are more or less contemporary with it; and the criticisms directed against Erasmus's work on Luke and his responses to those criticisms. The value of these notes, I think, speaks for itself, as the following example (101, n. 34, on Luke 16:23-25) shows: "Awash in balm and his whole skin glows' is *delibutus unguento ... totus nitidus*. Hugh of St. Cher (*moraliter* on 16:25) 233r cites here the oil of gladness in Isa 61:3; cf also Ps 23:5. *Nitidus* 'sleek,' 'shining,' 'well groomed' is a favourite word of Horace, where it appears to connote the attractive appearance of skin and hair, both of which the Romans groomed with oil. Cf Horace *Epistles* 1.4.15: *me pinguem et nitidum bene curata cute vises* 'You'll find me plump and glossy, my skin well tended.'"

All in all, another successful volume in a consistently successful series. (Craig Kallendorf, Texas A&M University)

◆ *The Correspondence of Erasmus: Letters 1658 to 1801, January 1526-March 1527*. By Desiderius Erasmus. Trans. by Alexander Dalzell, annotated by Charles G. Nauert, Jr. *Collected Works of Erasmus*, 12. Toronto, Buffalo, and London: University of Toronto

Press, 2003. xl + 744 pp. The letters in this volume cover 1526 and the first quarter of 1527, during which time Erasmus never left Basel, in part because of the demands of his work, but more importantly because of ill health. During this period the Reformation party gathered strength there, making him increasingly uneasy: he distanced himself clearly from his former associates Johannes Oecolampadius and Conradus Pellicanus and reiterated his refusal to depart from the Catholic church, so that when the Reformers prevailed, he left Basel. During this same time, he also had to deal with *De servo arbitrio*, Luther's defence of the bondage of the will that attacked his spiritual and moral integrity as well as his theological competence. Erasmus had trouble getting a copy of the book, but when he did, he composed a short preliminary reply (*Hyperaspistes*, Part I) in ten days and, with the cooperation of Froben and his press, got his response to the Leipzig book fair in March, 1526, in time to compete with Luther's attack. Even this, however, was not enough to end the assaults from conservative Catholic theologians. Béda's attacks on behalf of the theology faculty at the University of Paris were derailed, but only temporarily, by a direct appeal to King Francis I; similarly, even though Erasmus asked for, and got, direct orders from Pope Clement VII and Emperor Charles V that attempted to rein in the theology faculty at the University of Louvain, the attacks did not go away.

The letters in this volume document Erasmus's relations with a half dozen influential individuals in eastern Europe; Italians like the jurist Andrea Alciati, the humanist Giambattista Egnazio, and the publisher Gianfrancesco Torresani; and influential people in the British Isles like Thomas More, Cuthbert Tunstall, the bishop of London, and Polidoro Virgilio, the Italian-born court historian. During this period Erasmus also gained an enthusiastic following in Spain, although a number of Spanish theologians complained that his ideas were dangerous; word reached him shortly after the period dealt with in this volume that charges that had been brought against him to the Inquisition had been dismissed, but his followers in Spain were systematically silenced over the succeeding years. Not all his correspondence, however, dealt with elevated matters

of religion and ideas: the largest single series of letters in this volume was exchanged with Erasmus Schets, a merchant in Antwerp who took over the collection of his revenues from pensions drawn from ecclesiastical benefices in England and the Netherlands.

A group of prefatory letters to his readers documents his scholarly activity during this period. Erasmus published editions of the work of John Chrysostom, Athanasius, and Irenaeus, along with the fourth edition of his New Testament, which was the last to undergo significant revision at his hand. His *Institutio Christiani matrimonii* appeared in August, 1527. He also published several works of classical scholarship during these fifteen months: a Latin translation of Plutarch's *De vitiosa verecundia*, three philosophical treatises by Galen (also in translation), an expanded edition of the *Adagia*, and a reissue of his edition of the *Disticha moralia* for school use. The letters in this volume attest to his pursuit of manuscript sources for his work, and his letters to humanists like Guillaume Budé and Reginald Pole provide insight into his development as a humanist. In short, Erasmus's writings during these few short months are voluminous, but seldom dull.

As we would expect, the translator and annotator have taken full advantage of scholarship from the last several generations that has uncovered new letters written during this period and new sources for improving the texts. A number of documents are appended to the 148 letters in the main series, including a half dozen letters and extracts from letters written between Erasmus's Spanish admirers, and his first will, which not only shows who he felt closest to during this period, but also is the only one of his three wills that sets out the plan for a collected edition of his works to be published after his death. A curious addition is "Money, Wages, and Real Incomes in the Age of Erasmus," by John Munro; the information contained in this appendix is very useful, and very hard to come by, but at more than 150 pages in length, it seems out of place in a book like this. Nonetheless this volume, like the others I have seen in the series, is an invaluable resource for the study of one of history's greatest Neo-Latinists. (Craig Kallendorf, Texas A&M University)

◆ *Contemporaries of Erasmus: A Biographical Register of the Renaissance and Reformation*. Ed. by Peter G. Bietenholz (editor) and Thomas B. Deutscher (associate editor). 3 vols. in 1. Toronto, Buffalo, and London: University of Toronto Press, 2003. \$95 paper. The volume under review here reprints in unchanged, paperback format the three cloth volumes published between 1985 and 1987. Given the reputation that the original has attained as a reference work for Neo-Latinists, the reprint should be noted by readers of this journal.

Contemporaries of Erasmus (hereafter *CE*) offers concise biographical information about the people mentioned in the correspondence and published works of Erasmus. Not all of these were people that Erasmus had actually met—if he knew enough about an individual to mention his (Erasmus's scholarly world was almost exclusively masculine) name, the person receives mention in *CE*—but all of them were people who in some way defined his personal and professional world. They come from the generation that was contemporary with him, the people who died after 1450 and with whom Erasmus therefore could interact and exchange ideas, either directly or indirectly. Not everyone who qualifies for inclusion could be identified, but some 1900 individuals were, making *CE* both an indispensable beginning place for research on Erasmus and a handy ready reference work for the period, since it seems that Erasmus either knew directly, or knew of, everyone who was someone in his day.

It is worth noting what *CE* is not as well as what it is. Given the need to provide some information on so many people, the entries in *CE* are relatively short, even the ones on people who are very famous and important (we get, for example, only three pages on Aldo Manuzio, Thomas More, and Martin Luther, even though each of these men played a pivotal role in Erasmus's life and work). What is more, due again probably to space constraints, the biographies of well-known individuals turn quickly to their relationship with Erasmus, which is where their real value lies. The merit of this approach, however, is that there is something on everyone, no

matter how obscure, about whom some information could be unearthed. This is where much of the value of the book lies, in providing dates and basic information in English, in readily accessible form, about hundreds of people from all over Renaissance Europe. Sometimes the entries take a peculiar form: the one on 'Gerardus' (by Bietenholz), for example, tells us that the person to whom Erasmus sent greetings in Saint-Omer was probably not the Gérard d'Haméricourt with whom Allen had identified him. *CE* is also valuable for providing balanced, nuanced analysis in concise form of some of the knottiest issues in Erasmian scholarship. The entry on Luther (by E. Gordon Rupp) states concisely and clearly both the grounds on which Luther and Erasmus respected one another and those on which they disagreed, such that Erasmus could deplore Luther's violent tongue and Luther could declare that "Erasmus is an eel; only Christ can grab him" (qtd. on p. 363 of vol. 2). Even Erasmus's relationship with Aldo Manuzio is not without its ambiguities: he clearly traveled to Venice to see his *Adagia* through the Aldine press and learned much at the time (see the review of *L'eredità greca e l'ellenismo veneziano*, below), yet also took a friendly dig at Aldus as an over-scrupulous grammarian who published his own work five times. It is worth a good deal to have all this straightened out by Martin Lowry, the acknowledged expert on Manuzio.

The major difficulty with *CE* since its original publication has been the price, which has placed it out of reach for all but the most serious, or financially successful, scholars. \$95 is not cheap, but it is within reach, and that is very good indeed. The press made the decision simply to reprint from the original plates in order to keep the cost as low as possible, which may well have been the best decision under the circumstances, but it also leads to my only real regret here. No reference work with 1900 entries can aim to do anything other than introduce its subjects, but this one is especially good at providing bibliography for follow-up. Given, however, that the first volume of *CE* appeared almost twenty years ago, these bibliographies are now becoming a bit dated. It would have been nice if these bibliographies could have been updated, even in a supple-

ment or appendix if resetting the articles would have been too expensive. Nevertheless the paperback *CE* is an investment worth making, and I recommend it strongly. (Craig Kallendorf, Texas A&M University)

◆ *Ad Erasmi Roterodami expostulationem responsio accurata et paraenetica*. By Alberto Pio da Carpi. Ed. and trans. by Fabio Forner. Biblioteca della Rivista di storia e letteratura religiosa, Testi e documenti, 17. 2 vols. Florence: Leo S. Olschki, 2002. lxiv + 652 pp. 51€. This two-volume work must be considered indispensable for any student of the Reformation, not only for the interest the conflict between Alberto Pio da Carpi and Erasmus inherently holds, but because of the impressive erudition of Prof. Forner in the editing of the text, the clarity of his translation, and his exhaustive commentary and notes. Simply a first-rate work of scholarship.

Alberto was born on July 23, 1475. His mother, a Gonzaga, was the sister of Giovanni Pico della Mirandola and, upon the early death of Alberto's father, Lionello Pio, his education was entrusted to a paternal cousin, Marco Pio. He, however, had a son of his own and saw to it that Alberto would not have a political career in Carpi. His mother, therefore, turned to her powerful brother, who secured for Alberto as tutor Aldo Manuzio (Aldus Manutius). From him Alberto received a first-rate education which destined him, not for a traditional family career in the military, but for one in literature, philosophy, and theology. With the aid of the Gonzaga and Pico families Alberto did gain control of Carpi for a short period (1490-1494), but the opposition of his cousins forced him into exile in Ferrara. This second setback to his career proved to be not a curse, but a blessing like the first one, since in Ferrara he became acquainted with the powerful and leading men of the day, including Giovanni de' Medici, who later became Pope Leo X and Alberto's powerful patron and protector.

The paths of Erasmus and Alberto crossed in Venice, at Manutius's workshop, ca. 1497-1499, when the *editio princeps* of Aristotle was being prepared for publication (335 n.18). *Tunc enim*

primum ego adolescens audiui Erasmi nomen ab Aldo commendari et, ni fallor, etiam te vidi et Thomam Linacrium.... Deinde, crescente in dies laudis tuae fama, amor etiam augebatur (16). The feelings of esteem and affection were mutual, even though the future was to take these two friends along widely divergent paths.

When the Protestant Reformation broke out in Germany under Luther and not only Germany, but all Europe was shaken and convulsed, Erasmus came under attack by many who thought he had provided the intellectual underpinning for Luther ("Erasmus laid the egg which Luther hatched"). The closeness of Luther and Erasmus, Alberto expresses in this way: *Tam multa enim consentiunt in placitis utriusque ut aut Lutherus videatur erasmizare aut Erasmus lutherizare ... quod quae tu admonendo vel dubitando notas, ille definiat; quod tu modeste tangis, ille arrogantissime tractet; ubi tu scrupulum iniicis, ille sententiam proferat* (26).

Thus when reports reached Erasmus that even his friend Alberto was party to spreading calumnies about him in the highest ecclesiastical circles in Rome, Erasmus resorted to writing Alberto directly in a letter dated October 10, 1525 (text, pp. 2-9). Erasmus's letter is short, only 109 lines in the Latin text. He gets right to the heart of the matter by saying that Alberto, ... *Principem Carpensem, doctum magnaeque apud purpuratos patres autoritatis*, has been heard to say, ... *passim ac palam ... Erasmus nec esse philosophum nec theologum, nec ullius solidae doctrinae* (2), and rebuts the charge that he was in Luther's camp, *Quum prodire coepisset Lutheranae tragoediae proemium, eique fere totus orbis applauderet, ego primus omnium dehortatus sum amicos ne illi negotio admiscerent, cuius exitum augurarer fore cruentum* (4). He states that he had even warned Luther himself that he had embarked on a path that would lead to sedition: *Ipsum Lutherum admonui, rem Evangelicam ita tractaret ne quid ambitioni, ne quid odio datum videretur; caveretque ne res in seditionem exiret* (4). Nevertheless, Erasmus charges that the specter of a revolution had arisen, not because of Luther, who was not its cause, but instead as the consequence of the corruption, pride, and tyranny of priests and monks: *Sacerdotum quorundam palam impia vita, theologorum*

quorundam supercilium, monachorum quorundam non amplius ferenda tyrannis, huic tempestati locum fecit (6).

In contrast to the shortness of Erasmus's letter, the response of Alberto runs to 157 pages and, with the Italian translation, occupies pages 12 to 326 of this edition. Thus, the response is more than a reply to Erasmus's complaint; rather, Alberto used it as a *point de départ* to review in detail all of Erasmus's writings and Luther's doctrines as well. Early in his response Alberto denies that he had spread malicious rumors about Erasmus, and could not have done so, because ... *ego, inquam, ut Erasmo viro eruditissimo, de studiis tam benemerito et ubique eloquentissimo, detraherem? Aliena haec sunt a consuetudine mea, nimis abhorrent ab consuetudine mea, nimis abhorrent ab instituto* (18). His response to Erasmus's letter is composed with consummate skill, authority, and sadly, it must be said, in an aggressive manner which Erasmus's circumspect letter did not deserve. Thus because Erasmus did not seem to oppose Luther energetically enough, he scolds him, saying, *Quod si pateris me adhuc liberius agere, dicam te in causa fuisse et magnam tuam fuisse culpam ut in hanc suspicionem apud multos venires: participem te ne dicam auctorem fuisse huius dissidii idque duobus diversis modis: altero quod quae minime oportebat protulisti; altero quod te intra silentium continuisti nec tuum stilum luterano furori opposuisti* (28), and *Haec te non excusat, Erasme, quin officium deserueris, immo quanto maiori plausu virus hauriebatur, quanto a pluribus et clarioribus, tanto ut magis noxio et contagioso diligentius opportuno antidoto fuit occurrendum atque citius obsistendum* (52), and *Qui enim reipublicae labenti operam non praestat, cum valeat, eam perdere videtur; sancta quippe rusticitas accusatur quod valeret si sacris literis incubisset; quanto magis accusandus homo doctissimus cum non praestat quod valet, praesertim in tanto discrimine?* (96)

Alberto attacked Erasmus not only because he did not protest energetically enough against Luther, but, as mentioned above, because of his writings. He excoriates Erasmus for his *Encomium Moriae*, saying, *Quo libello tam noxia sparsisti semina ut ex agro sic infecto procerae arbores ultro provenerint, quae pestilentes fructus peperint* ... (32). Therefore, he writes, it would be better if all copies were found and destroyed, *Quapropter tibi optandum esset, ut quotquae sunt*

ipsius exempla pereant prorsusque ipsius memoria, si fieri possit, aboleatur (36). Turning, then, to the *Paraphrases*, Alberto upbraids Erasmus for daring to criticize and emend the New Testament, asserting that *Aliunt enim nefas esse quenquam hominem vices Spiritus Sancti supplere velle, ut quo ille parcius esse voluit, paraphrastes prolixior sit, quo ille diffusior et amplior, hic brevior et pressior, asseverantes divinum spiritum arcana suae sapientiae iis verbis quae probavit, eo ordine, ea phrasi qua maxime decuit espressisse* (40), and cites with apparent approval the common opinion that Erasmus's aim was to substitute his version of the New Testament for the received versions! Thus, Alberto writes, ... *non desunt qui suspicentur te forte animo concepisse eventurum aliquando ut homines, fastidita lectione illius subrusticae orationis, oblectati autem nitore et facundia tua, illam reiicerent, tuam vero reciperent, quae loco illius succederet in publicis lectionibus* (44).

Volume II contains the extremely valuable "note di commento," that is, not simply notes that supply basic information, but indispensable comments to clarify the historical, literary, and biblical background of the topic under discussion. This second volume also contains the text (A1) of the Ambrosian manuscript, a bibliography of titles cited in abbreviated form, and indices of manuscripts, biblical passages, and names. Perhaps other typographical errors lurk in the text and escaped me, but I came across just one, *inpos* for *inops* on page 170, line 81.

In a discussion of this limited scope, it has not been possible to pass in review all of Alberto's response to Erasmus, in which he undertakes to answer and refute reformist attacks on the sacraments, monasticism, the Catholic hierarchy, the wealth of the Church, and the papacy. This he does by citing Church history and the Bible itself as the two foundations for Catholic doctrine, and he does so with formidable skill and erudition. In Fabio Forner, Alberto Pio has found a critic and scholar eminently qualified to comment on his learned response to Erasmus. (Albert R. Baca, California State University, Northridge)

♦ *Peter Martyr Vermigli. Humanism, Republicanism, Reformation* [*Humanismus, Republikanismus, Reformation*]. Ed. by Emidio Campi

in cooperation with Frank A. James III and Peter Opitz. *Travaux d'Humanisme et Renaissance*, 365. Geneva: Droz, 2002. 326 pp. Piero Mariano Vermigli (1499-1562), son of a middle-class Florentine shoemaker and a cultured mother who taught her son Latin through Terence, became Pietro Martire Vermigli in 1518 upon taking vows as an Augustinian monk of the learned monastery at Fiesole. His choice of namesake proved ironically fitting. The austere Dominican San Pietro Martire (d. 1252) died combating a heretical sect to which his own parents belonged. This new Peter Martyr was to campaign up to his dying breath as a writer, teacher, and preacher against what he was convinced were heretical tendencies in his spiritual parent, the Church.

Vermigli's learning was exceptional even for the high standards of his time and place. He was steeped in Aristotelian Thomism at Padua but also experienced in the Augustinianism of the *via Gregorii*, the Church Fathers, and the Hebrew language. His Augustinianism notwithstanding, he preferred direct, logical expression and disliked paradox and mystical language. He became the first Protestant Regius professor of divinity at Oxford. He campaigned vigorously for a definition of the Church as a body characterized by discipline as well as faith, of justification as accomplished by faith but combined with ideas of regeneration and sanctification, of the Eucharistic presence as commemorative, and of Scripture as absolute authority. He influenced the development of Puritanism. His writings, chiefly as assembled into the *Loci communes* soon after his death, were widely circulated in the sixteenth and seventeenth centuries. He continues to emerge as a key figure for the history of Reformed Protestantism and of European spiritual history of the sixteenth and seventeenth centuries.

The nineteen essays in this collection, a scholarly contribution to the attention Vermigli deserves, issue from a symposium held near Zurich in 1999. The meeting and its proceedings are seen as both "a milestone and a gateway," as J. C. McLelland notes in the opening article (12), commemorating Vermigli's five-hundredth birthday and the fiftieth year since an initiative to study Vermigli was undertaken at Montreal. The essays also call attention to

basic topics needing further research, including Vermigli's hermeneutics and especially their patristic dimension, the extent and the limits of his influence, and his relation to his peers, who included virtually all the major figures in the European Reformation. The collection is especially strong on that point, with individual essays on Vermigli's relationships with Pighius, Calvin, Musculus, Smyth, Cranmer, Bullinger and the biographers Gwalther, Wolf, and Simler. Still other persons not mentioned may prove important to understanding Vermigli, such as Egidio of Viterbo, who as prior general of the Augustinian Hermits from 1507 to 1518, enacted an observant reform movement in his order.

A comprehensive biography of Vermigli may not be possible until more basic research is done, but Emidio Campi's "Streifzug durch Verniglis Biographie" sketches Vermigli's life in its Italian, German / English, and Swiss phases. Among the other important essays is Alfred Schlindler's "Vermigli und die Kirchenväter" (37-43), which acknowledges Vermigli's extensive but still undetailed patristic knowledge. Schlindler's statement, "what was in print, he knew, and some other works besides, namely in manuscript" (38), illustrates the need for a documentation of Vermigli's patristic sources. By remarking that "Augustine was no Calvinist and Ambrose no Catholic in the sense of the 16th Century and the Council of Trent" (42), Schlindler also notes Vermigli's tendency toward a polarized, ahistorical reading of the Fathers in the heat of polemic, which also awaits further analysis.

J. Andreas Löwe's "Peter Martyr Vermigli and Richard Smyth's *De Votis Monasticis*" (143-72) treats the bitter polemic between Vermigli and his predecessor at Oxford, who was then living in exile at Leuven. It is a substantial article that reveals Vermigli's reformed theological stance, and, together with Philip McNair's closing reflection on Vermigli the preacher, actually examines some of Vermigli's Latin writings. The main issue is the interpretation of vows by Smyth, a moderate Catholic and defender of the religious vows of poverty, chastity, and obedience, and by Vermigli, who rejected the permanency of vows as well as the forced vow of celibacy for clergy. The article shows Vermigli and Smyth vari-

ously using levels of scholastic argumentation, biblical exegesis, appeal to patristic tradition, and personal invective. Diarmaid MacCulloch's "Peter Martyr and Thomas Cranmer" (173-201) argues that "Martyr was involved in an unprecedented fashion in forming religious policy for the kingdom of England" (189). Thomas Krüger's "Peter Martyr Vermigli's Hermeneutik" (225-40) illustrates Vermigli's application of Kings I and II to contemporary issues in sacramental theology and ecclesiology.

From the Montreal initiative, new editions and translations have come forth as the Peter Martyr Library series, as have studies and dissertations. Valuable references to much relevant scholarship can be found in the footnotes to each article, but no collected bibliography is included. The essays are carefully printed with only occasional errors of transcription (e.g., *congoverat* [20, 21], *Praeperatio* [38], "full of with" [143], *Papsiticorum, petentum* [145], "Aristoteleanism" [283]).

The opening article offers reasons for Vermigli's short term as a major Reformer: his movement from country to country, his erudition, and the fact that he did not found a church (10). The closing article praises him as a preacher for being "eloquent, erudite, evangelistic, and effective: the four E's" (311). Both statements are true. Between them there is much to value and an acknowledgement that there is still much to learn about this important Reformer. (Daniel J. Nodes, Ave Maria University, Naples, Florida)

◆ *Un professeur-poète humaniste: Joannes Vaccaeus. La 'Sylve parisienne' (1522)*. Ed., trans., and com. by Perrine Galand-Hallyn, with Georges André Bergère. Travaux d'Humanisme et Renaissance, 369. Geneva: Droz, 2002. lxxxviii + 220 [122] pp. Edited in true Renaissance fashion, with a lucid introductory *praelectio*, running translation, and informative commentary, this 'Parisian' poem (911 hexameters) by a Spanish *régent* at the Collège de Lisieux (1517-1522) – 'Vázquez', of a wealthy Murcian family, educated 1514-1517 at the Parisian Collège de Montaigu (a half-way house between scholasticism and humanism) – embodies and reveals Renaissance France's 'first love' for humanism. This project arose

from the editor's own research seminar in Paris, and the participation of her *auditeurs*; it also stems from her numerous publications on the reception of Poliziano and the *sylva* genre in France. Vaccaeus's poem, dedicated to Budé—and celebrating, by its title, his adoptive city—*nutrix*—represents a step in the importation of this Statian genre into French poetic consciousness, in imitation and emulation of Poliziano. The latter had called his university *praelectiones* in hexameters *Sylvae*, intending them for the preparation of students studying Virgil: *Manto*, *Rusticus* (for Hesiodic / Virgilian *Georgics*), *Ambra* (for Homer), and *Nutricia* (verses for one's *nutrix*, on the civilising role of poetry). This last didactic *Sylva*—the most difficult and least published—furnished Vaccaeus's stylistic and thematic model, transposed now, with more marked didacticism, to the more 'modest' subject of oratory. Vaccaeus was also capping his own *Sylvula* of 1518 (70 verses, praising the Collège de Lisieux [*Appendice* 5]), appended to his edition of Domizio Calderini's commentary upon Statius's *Silvae*. In Vaccaeus's *Sylva* of 1522, the praise of Eloquence, and the description of its nature and parts, are crowned by a catalogue of orators ancient and modern—Poliziano and Budé, as also Valla, Barbaro, Pico della Mirandola, Erasmus, Lefèvre d'Étaples, Nebrissa, Martyr, Émile, Longueil, de Brie, Bérauld, and Vaccaeus's teacher Dubois (Sylvius). Their names or qualities, like the attributes of rhetorical eloquence, are linked to mnemotechnical devices drawn from Cicero or Quintilian (more than from the 'fluid' mental associations of Poliziano): anthropomorphic (usually feminine, 'eroticised') representation; spatial location (in a 'Palace of Eloquence'); and (like Poliziano) etymological or onomastic association, by similarity or contrast ('pious' Martyr, or *un*-barbaric Barbaro). With Vaccaeus (unlike Poliziano) the subject of his *Sylva* is presented not by a narrator, but by Eloquence herself, whose inspiring presence is encountered by the pedagogue-author, as an epiphanic vision, redolent of Aeneas's of his disguised mother, Venus.

The reason for this scenario (initiatory, oneiric, deeply affecting the poet-narrator) is, in part, the poetics of the *sylva* itself—compelling *varietas* and inspired improvisation, generated by a *calor subitus*

(not a Platonic *furor poeticus*). It is also determined by Quintilian's similar conception of oratory in his *Institutiones oratoriae*, which had been graced in Bade and Petit's Paris, 1516 edition by epigrams of Vaccaeus. Significantly, the latter avows (to Budé) that he had been inspired by his own lectures on Quintilian in 1521 (just as he had been influenced by Quintilianism under Dubois, whose *In artem oratoriam progymnasmata* [Paris 1516, 1520, 1522], featured liminary poems by the Spaniard). In harmony with Vaccaeus's choice of the *sylva*, as mediated by Poliziano, is Quintilian's stress upon oratory's civilising force (like poetry's in the *Nutricia*), but also upon its inspired, improvised nature, the fruit of 'impregnation' and 'innutrition' by the reading of other inspiring models. Vaccaeus's synthesis anticipates the conceptual framework of Du Bellay's vernacular *Deffence* (1549) and the casual, 'spontaneous' aesthetic of *Les Regrets* (1558). The importance of this rhetorical-poetic legacy was recognised in the *Sylvae* (Paris, ca. 1522) of Nicolas Petit, in whose preface (to the Collège de Montaigu's administrators, decried by Rabelais) Vaccaeus's *Sylva* is identified as a model, along with Pierre Rosset's *Paulus* (dedicated in 1522 to Antoine Du Prat) and an earlier 'Parisian' *Sylva* (1514) composed by Quinziano 'Stoa' (of Brescia). Perrine Galand-Hallyn and her Parisian collaborators have compellingly restored Vaccaeus's pioneering poem to its place in the dynamic tradition of the *sylva* in the humanist France of Budé. (George Hugo Tucker, University of Reading)

◆ *La France des humanistes. Henri II Estienne, éditeur et écrivain.* By Judit Kecskeméti, Bénédicte Boudou, and Hélène Cazes. Europa humanistica, Collection publiée par l'Institut de Recherche et d'Histoire des Textes. Tournhout, Belgium: Brepols, 2003. LXVIII + 764 pp. 95€. In preparing a catalogue of a special collection of books by the Estienne family of scholar-printers that is now at the University of North Carolina, Fred Schreiber drew special attention to Henri Estienne and wrote, "It is astounding that there exists no modern study of this giant of sixteenth-century scholarship; yet, the makings of a serious biography are available in the form

of the numerous dedicatory epistles with which Estienne prefaced most of his books. These present a vivid picture of the state of sixteenth-century scholarship, as well as of the relations which Estienne enjoyed with some of the most eminent political and literary figures of the day. A collection of these prefaces would be the obvious first step in preparing this yet unwritten chapter on one of the most fascinating personalities of the Renaissance" (*The Estiennes: An Annotated Catalogue of 300 Highlights of Their Various Presses* [New York, 1982], 128). The book under review here was designed to meet this need. It has been put together by three well qualified researchers—Kecskeméti is a specialist in classical philology, Boudou has published extensively on Henri Estienne, and Cazes (the author of the introduction) has studied Estienne's *Parodiae morales*—who have found a press willing to publish a very substantial work of serious scholarship.

The book proper is a collection of what Girard Genette would call 'paratexts': prefaces, afterwords, introductions, and commentaries written by Henri Estienne for the editions he published during his long career, beginning with the dedicatory epistle of a young scholar just leaving adolescence in 1554 through the meditations of a mature humanist on his accomplishments and his disappointments in 1596. In Greek, French, and Latin, in prose and in verse, for editions, anthologies, and lexical compilations, Estienne begins with his work, but the critic, philosopher, typographer, insatiable reader and pursuer of manuscripts becomes inseparable from the anecdotes, judgments, recollections, and professions of faith of the man himself. The result is a surprisingly full self-portrait—not a Romantic introspection, but a construction of the self in active interchange with the world around him.

Addressed to friends, collaborators, masters, and hoped-for patrons, Estienne's dedicatory letters marked the process by which he inserted himself into the Republic of Letters. Up to around 1559, he boasts of his relationships with Italian scholars like Pietro Vettori, Giovanni della Casa, and Carlo Sigonio; with the *editio princeps* of Diodorus Siculus, he turns his attention to Protestant, often German, correspondents like Ulrich Fugger, Conrad Gesner,

Joachim Camerarius, Théodore de Bèze, and Philipp Melanchthon. As we might expect, Estienne presents himself using many of the same topoi that other humanists of his day adopted: e.g., the linguistic prodigy who received a wonderful education, then set out to restore culture by returning to its classical roots through philology. He bore a special burden, however, as the son of an accomplished father, Robert, against whom he first struggled to define himself, then joined in the scholarly pantheon with the publication of his *Thesaurus graecae linguae*. Indeed, the thread that holds all this together is his masterpiece, the *Thesaurus*. Estienne announced this work in 1557, and from that point on the succession of editions that came off his presses served as source material for the *Thesaurus*, which he regularly blamed in turn for diverting his attention from these editions. The *Thesaurus* appeared in 1572, but it brought him no peace, for he made constant notes to use in revising it, then complained with increasing bitterness against a public that did not appreciate it and other scholars who plagiarized from it. His reputation for embittered isolation rests on what he wrote during these later years. To be sure, Estienne saw little difference between a typographical mistake and a textual error put into print through scholarly ignorance; like many scholars who held themselves to high standards, however, he found himself increasingly impatient with the mistakes of others. Budé and Erasmus both fell short; in the end, Estienne found himself both praising and condemning the same people.

The bulk of the book is texts, but the whole is well indexed, so that the reader can begin with a favorite classical author, find the date in which this author was published by Estienne, and then turn to that year to find the relevant paratexts. Estienne's own works, along with the translators and editors whose works he printed, are made accessible in the same way, and those to whom dedicatory letters and prefaces were written are also indexed. This is a work of true scholarship, done to high standards, and Brepols is to be commended for agreeing to publish it. That said, I do have to note that the cover is bound upside down and backwards onto my copy, and that quite a number of pages in the introduction are

printed so badly that I had some trouble reading them. Material like this, however, is too little studied by Neo-Latinists, and I hope that the service that has been done here by making it easily accessible will stimulate similar efforts for other authors. (Craig Kallendorf, Texas A&M University)

◆ *Rhetoric and Dialectic in the Time of Galileo*. By Jean Dietz Moss and William A. Wallace. Washington, D.C.: The Catholic University of America Press, 2003. x + 438 pp. \$69.95. At first glance, this is an unusual book: after a forty-page introduction on rhetoric and dialectic in the Renaissance, Moss and Wallace present translations of part or all of six works by three writers, Cipriano Soarez (1524-1593), Ludovico Carbone (1545-1597), and Antonio Riccobono (1541-1599), who are hardly household words today, even to scholars working in the area. Questions arise immediately: why would anyone today be interested in this material—or more precisely, wouldn't the few people who would have need to read it be able to handle the Latin in which it was originally written? What connects these six treatises to one another? And what does Galileo have to do with all this?

Fortunately all becomes clear in the first few pages of the introduction. The project began with the authors' interest in Galileo's *Dialogue on the Two Chief World Systems* (1632), about which each has written previously, and the trial that resulted from it. The famous (or rather, infamous) trial came about, as is well known, because church authorities believed that Galileo had violated the edict of 1616 that forbade the teaching of the Copernican system as true, since it appeared to contradict Scripture. Moss and Wallace focus not on the content of the *Dialogue*, but on its form. Galileo seems to have felt that if he presented the Copernican system as debatable, credible but not unequivocally true, he would not be violating the edict. He based his discussion of the earth's revolution around the sun on the ebb and flow of the tides, and was careful (for example) to claim in the title page of the *Dialogue* that he was "proposing indeterminately philosophical and natural arguments as much on the one, as on the other side" (quoted on p.

10). What he actually did, however, was to present Copernican arguments as highly probable, indeed verging on the certain, and the arguments defending the Ptolemaic system as foolish. Once he began down this path, he ran into an even greater problem, for the church demanded necessary demonstration of the Copernican system before Scripture could be reinterpreted to agree with the truths of science. In other words, in the 1633 trial, church authorities took most seriously indeed the traditional hierarchical distinctions that separated the certain knowledge of scientific demonstration from the probable reasoning of dialectic and the probable discourse of rhetoric.

Moss and Wallace thus began from their belief that methods of proof and argumentation figured prominently in Galileo's trial, and then worked backward to find material that would illuminate these methods and that was written by individuals who had crossed paths with Galileo. Attention is focused on two northern Italian institutions that played an important role in Galileo's intellectual development: the Collegio Romano in Rome and the University of Padua. One of the most important texts in the history of rhetoric in the Renaissance was the *De arte rhetorica* of the Spanish Jesuit Cipriano Soarez, whose pupil Peter Perpinian taught Carbone; we cannot say for sure that Galileo knew Carbone, but we are sure that both men studied many of the same texts at the Collegio Romano. The relationship between Galileo and Riccobono is more secure, for Galileo wrote to him in 1588 to seek his help in obtaining a professorship in mathematics in Padua. Accordingly Moss and Wallace present excerpts, in translation, from the following six works: Carbone's *Introductio in logicam*, which summarizes Jesuit teachings on logic and presents Aristotelian ideas about human nature and the operations of the intellect; Carbone's *Tabulae rhetoricae*, which orders and summarizes Soarez's *De arte rhetorica*; Carbone's *De arte dicendi*, a companion to the *Tabulae* that offers disputations on various parts of rhetoric; three essays by Riccobono on Aristotle's *Rhetoric*; Carbone's *De oratoria et dialectica inventione*, a comparison of the aims and methods of the two arts that is suitable for an advanced course; and Carbone's *Divinus orator*, which

serves as his most sophisticated treatment of rhetoric, ordered to the aims of preaching.

The texts presented here, then, are connected to one another and of importance not only to specialists in rhetoric and dialectic, but to anyone who has a serious interest in Galileo and the history of science in the early modern period. In laying out a background for the appreciation of these texts, the introduction becomes in itself a masterful summary of argumentation in this period and its roots in the classical past. As such, it provides another piece of evidence that humanism stimulated new translations and commentaries on Aristotelian logic and rhetoric and redirected scholastic method to classical works on rhetoric, but did not simply replace what it found as the polemics of the new learning claim. In the end, my one lasting regret about this book is tied to its price: at almost seventy dollars, I fear it will be beyond the reach of many of those who could benefit from reading it. (Craig Kallendorf, Texas A&M University)

◆ *L'eredità greca e l'ellenismo veneziano*. Ed. by Gino Benzoni. Fondazione Giorgio Cini, Civiltà veneziana, Saggi, 46. Florence: Leo S. Olschki, 2002. vi + 364 pp. 39€. The early humanists were divided about whether Venice could really be called *altera Roma*, but there was no question that unlike Florence, the city on the lagoon was indeed *alterum Byzantium*. This was true before 1453, and even more true afterward, when Cardinal Bessarion left his massive Greek library to Venice and Aldus Manutius began a systematic program to print all the major texts of Greek antiquity: *Venetiae ... Athenae alterae ... dici possunt, propter litteras graecas* (vi), as one of Aldus's associates put it.

The essays in this volume grew from a conference devoted to this theme. After a brief preface by the editor, the volume contains the following essays: Giovanni Pugliese Carratelli, "Bessarione, il Cusano e l'umanesimo meridionale"; Giorgio Ravegnani, "I dogi di Venezia e la corte di Bisanzio"; Gherardo Ortalli, "Venezia mediterranea e grecità medievale: relazioni, conflitti, sintonie"; Silvia Ronchey, "L'ultimo bizantino. Bessarione e gli ultimi regnanti di

Bisanzio”; Marino Zorzi, “Bessarione e i codici greci”; Irene Favaretto, “Sculpture greche nel territorio della Repubblica”; Ugo Tucci, “La Grecia e l’economia veneziana”; Ennio Concina, “Il quartiere veneziano di Constantinopoli”; Luigi Balsamo, “Aldo Manuzio e la diffusione dei classici greci”; Jean-Claude Margolin, “Érasme et Venise”; Cesare Vasoli, “Guillaume Postel e l’eterodossia”; Marc Fumaroli, “L’ellénisme vénitien et les origines du Collège de France”; Lionello Puppi, “«Quelle cose ... che solo i Greci per magnificenza ... poterono fare». Consapevolezza ed esperienza dell’architettura ellenica da Palladio a Scamozzi”; Augusto Gentili, “Tiziano, la tragedia e il crepuscolo degli dei”; Gino Benzoni, “Ellade e non solo Ellade: qualche appunto a e da Venezia”; Vincenzo Di Benedetto, “Il neoclassicismo del Foscolo: avvii di un percorso”; Lorenzo Braccesi, “Il mito ellenico e il fallimento di Campofornio”; and Giorgio Orelli, “«Un perenne ronzio» (relegendo le *Grazie* del Foscolo).”

Benzoni, who is himself an acknowledged expert in Venetian studies, has succeeded in an impressive number of cases in getting contributions from those scholars who have dominated research in their fields for years: Favoretto, for example, on the collection of Greek art in Venice, and Balsamo on Aldus Manutius and early Greek printing in Italy. The essays by experts like these tend to cover ground that is in many respects familiar, but with a depth and bibliographical completeness that make them very valuable indeed: it is no secret that Erasmus’s stay in Venice, for example, was important, but Margolin documents precisely how the Dutch humanist availed himself of the resources there to transform himself with impressive speed from an apprentice in the Greek language and culture into a master, able from that point on to make scholarly contributions at the highest levels. In covering familiar ground, several essays offer unexpected conclusions along the way. Take, for example, the essays of Ronchey and Zorzi on Bessarion. Most of us tend to see Bessarion through the eyes of the Italian humanists who embraced him in the fifteenth century and saw what they wanted to see, a philologist and learned bibliophile like themselves. Ronchey, however, shows us a “Bessarione orientale”

(75) who transformed himself, like Proteus, from a disciple of Pletho and courtier of the *basileis* into a Christian humanist according to the western model, leaving at least some modern scholars to wonder what, if anything, he actually believed in. Zorzi in turn recounts the well-known story of the donation of Bessarion's library to the Venetian state, but in such a way that the nuances become important. In 1455 the Papal library, the most illustrious in the world, had 414 manuscripts; twenty years later the collection left by Bessarion to Venice was almost two and a half times that size, and notwithstanding the difficulties Aldus Manutius had, access to the books was granted regularly even before Bessarion's library was opened to the public in 1560. Also worth mentioning is the essay of Fumaroli, who traces the rise of Greek studies in France, a story that has often been told before, but without such a clear emphasis on its dependence on Venice.

Collections like these tend to focus on literature, perhaps on art as well, but this one provides the broader background that is often lacking: Tucci, for example, unravels the economic connections between Greece and Venice, and Concina studies the Venetian quarter of Constantinople, the physical setting from which cultural connections were made. This volume, in short, ranges widely and with authority, making it the essential starting place for anyone interested in the connections between the Greek world and Venetian culture. (Craig Kallendorf, Texas A&M University)

◆ *Acta Conventus Neo-Latini Cantabrigiensis: Proceedings of the Eleventh International Congress of Neo-Latin Studies*, Cambridge 30 July-5 August 2000. Edited by Rhoda Schnur (general editor), Jean-Louis Charlet, Lucia Gualda Rosa, Heinz Hofmann, Brenda Hosington, Elena Rodríguez Peregrina, and Ronald Truman. Medieval and Renaissance Texts and Studies, 259. Tempe, Ariz.: Arizona Center for Medieval and Renaissance Studies, 2003. The International Association for Neo-Latin Studies, which is the major scholarly association in its field (and with which the American Association for Neo-Latin Studies is affiliated) meets every three years, usually in Europe but occasionally in North America. The

proceedings of these meetings are published by MRTS and serve as an invaluable record of recent work in Neo-Latin. This volume contains the following essays: the "Presidential Address," by Gilbert Tournoy; five plenary papers, one in each of the official languages of the society: Jean-Louis Charlet, "Une querelle au sein de la *Res publica litterarum*: la question de Pline l'Ancien de 1469 au milieu du XVI^{ème} siècle"; Julia Haig Gaisser, "Allegorizing Apuleius: Fulgentius, Boccaccio, Beroaldo, and the Chain of Receptions"; Heinz Hofmann, "Die neuen Leiden des jungen Aristaeus: Mythologische Kreativität in neulateinischer Lehrdichtung"; Lucia Gualdo Rosa, "L'Accademia Pontaniana e la sua ideologia in alcuni componimenti giovanili del Sannazaro"; and Elena Rodríguez Peregrina, "Lutero y su influencia en la España de Carlos V"; and the following 'communications': Sylvia Brown, "In Praise of the *Filia Docta*: Elizabeth Weston and the Female Line"; Davide Canfora, "L'anonimo carme pastorale intitolato *Cinthias*"; Avelina Carrera de la Red, "¿Por qué se prohibieron las *Adnotationes* de Philipp Melanchthon a la obra de Salustio en México a finales del siglo XVI?"; Robert W. Carrubba, "The *Preface* to the *Amoenitates Exoticae*"; Donald Cheney, "Elizabeth Jane Weston as Cultural Icon"; Jean-Frédéric Chevalier, "La victime tragique depuis les premières tragédies néo-latines jusqu'à *Jephthes* de G. Buchanan"; John Considine, "Philology and Autobiography in Isaac Casaubon, *Animadversionum in Athenaei Deipnosophistas libri XV* (1600)"; Judith Deitch, "Prefacing *Axiochus*: The Renaissance Plato and the *Res publica litterarum*"; E. Delbey, "Pontano élégiaque: l'énonciation de la subjectivité élégiaque dans la République des Lettres"; Sigmar Döpp, "Ioannes Fabricius Montanus: The Two Autobiographies"; Agnieszka Dziuba, "The Renaissance Portrait of the Polish King Sigismund I in Bernard Wapowski's *Chronica Polonorum*"; Peter Fisher, "What Is a Hippopotamus? A Problem in Renaissance Taxonomy and Description"; Richard I. Frank, "Budé and the Republic of Letters"; Maia Wellington Gahtan, "A Renaissance Treatise on Time: Lilio Gregorio Giraldi's *De annis et mensibus*"; Benjamin García Hernández, "Los reflejos plautinos en la latín de Descartes (*Med.* 1-3)"; Donald Gilman, "Petrarch's Poetics: A Definition and Defense of Creativity in the

Familiares and Seniles"; Robert Ginsberg, "Philosophy and Pedagogy in the Rhetoric of Giambattista Vico's *De nostri temporis studiorum ratione* (1709)"; Ferran Grau Codina, "Orationes concerning Letters at the University of Valencia in the Sixteenth Century"; John K. Hale, "George Herbert's Oration before King James, Cambridge 1623"; Michael J. Heath, "Confession and Concession: The Texts of Erasmus's *Exomologesis*"; Gerhard Holk, "Petrus Martyr de Angleria (Pietro Martire d'Anghiera): A Remarkable Italian Humanist and Historian of the New World"; Brenda M. Hosington, "On the Glory of Women: English and French Translations of Agrippa's *Declamatio de nobilitate et praecellentia foeminei sexus* (1542-1726)"; August A. Imholtz, "Neo-Latin Nonsense in Nabokov"; Hans-Erik Johannesson, "Poetics and Ideology in Neo-Latin Poetry"; Hilaire Kallendorf, "Exorcism and the Interstices of Language: Ruggle's *Ignoramus* and the Demonization of Renaissance English Neo-Latin"; Arnold L. Kerson, "Fray Alonso de la Veracruz's Views on the Legitimacy of the Spanish Conquest of America as Revealed in His *De dominio infidelium et iusto bello* (1553-1554)"; Thomas Lindner, "Bemerkungen zum *Trophaeum Anglicum* von Lionardo Dati"; Daniel López-Cañete Quiles, "Un soneto de Quevedo y un epigrama de Falcó"; Mariano Madrid Castro, "Fuentes para los Comentarios de Jodocus Badius Ascensius"; John R. C. Martyn, "Memory Training in Renaissance Education"; Elizabeth N. McCutcheon, "Laughter and Humanism: Unity and Diversity in Thomas More's *Epigrammata*"; David Money, "The Politics of Poetry: A Quick Look at Robert Walpole and Two Thousand Other Cambridge Latin Poets"; Clare M. Murphy, "Thomas More's *De tristitia Christi* as Theo-Drama"; Stephen Murphy, "The Metamorphoses of *De vita monachorum*"; H. M. Nellen, "Hugo Grotius's Correspondence with His Brother Willem de Groot"; Karl August Neuhausen, "*Lusus quidam Westmonasteriensis ab oblivione nunc vindicandi. Appendix sive Contemporaneas res bina per saecula (1704-1905) orbe toto terrarum feliciter gestas quam lepide nonnulli poetae Londinienses Latinis versibus singulas usque depinxerint*"; Howard B. Norland, "Gager's *Meleager*: An Inventive Adaptation of Senecan Form";

Juan M^a Núñez González, "In Gasparini Barzizzii *De compositione opusculum quaestiunculae*"; Klára Pajorin, "La funzione e l'importanza dei nomi umanistici"; Joaquín Pascual Barea, "Coincidences and Differences between the Latin and the Spanish Poems, Treatises, and Epistles of Rudericus Carus (Rodrigo Caro)"; Vicente Picon García, "Nuevos textos del teatro jesuítico en España, II: las comedias *Techmitius* y *Triunfo de la fe*"; Olga Zorzi Pugliese, "The Role of Latin in the Composition of Castiglione's *Il libro del cortegiano*"; Stella P. Revard, "Milton and Cambridge"; Vibeke Roggen, "Entertainment and Learning in the Neo-Latin Rebuses by the Seventeenth-Century Norwegian Nils Thomassøn"; François Rouget, "*Illustris Blondelli Comparatio Pindari et Horatii*: les commentaires sur les œuvres de Pindare et d'Horace à la fin du XVII^e siècle"; José Manuel Ruiz Vila, "Personajes femeninos en el *De viris illustribus urbis Romae a Romulo ad Augustum* (1779) de Charles François Lhomond"; Carlo Santini, "La versione latina dell'*Iliade* di Giuseppe Pasquali Marinelli"; Paul Gerhard Schmidt, "Erasmus von Rotterdam, 'Ratio seu methodus verae theologiae'"; Angel Sierra de Cozar, "Nuevos textos del teatro jesuítico en España, I: *Parenesia* y *Demophilus*"; Jerzy Starnawski, "Zamoc: Das letzte Bollwerk der Renaissance in Polen"; Fabio Stok, "L'umanesimo scandinavo di Olaus Magnus"; László Szörényi, "L'epopea di Elia Berger sulla Santa Croce e la storia ungherese"; Nikolaus Thurn, "Die Aeneis-Allegorese in Cristoforo Landinos *Disputationes Camaldulenses*"; Piotr Urbański, "Joannes Dantiscus and Italian Neo-Latin Poetry"; Sebastiano Valerio, "Paolo Paladino: militare e umanista alla corte di Federico d'Aragona"; Juan Jesús Valverde Abril, "Juan Ginés de Sepúlveda, *Epistolarum libri septem*, Salamanca, 1557: testamento literario de un humanista"; Dirk van Miert, "The Religious Beliefs of Hadrianus Junius (1511-1575)"; Michiel Verweij, "The Cranevelt Letters and Rome"; Zweder von Martels, "The Central Position of the Authors of Late Antiquity in Humanist Thought: The Case of Aeneas Silvius Piccolomini." (Craig Kallendorf, Texas A&M University)

◆ *Catalogus translationum et commentariorum: Medieval and Renaissance Latin Translations and Commentaries, Annotated Lists and Guides*. Edited by Virginia Brown (editor in chief), James Hankins and Robert A. Kaster (associate editors). Vol. 8. Washington, D.C.: The Catholic University of America Press, 2003. xxiv + 365 pp. Readers of this journal are doubtless familiar with *CTC*, a series which began in 1960 under the leadership of the late Paul Oskar Kristeller with the intention to “list and describe the Latin translations of ancient Greek authors and the Latin commentaries on ancient Latin (and Greek) authors up to the year 1600” (xiii). In his preface to that first volume, Professor Kristeller noted that generalizations about the ‘classical tradition’ would benefit greatly from documentary precision, from a precise knowledge of what each postclassical generation knew about each author from Greco-Roman antiquity, as measured by the surviving evidence from manuscripts and early printed books. A few areas in which the amount of material is overwhelming are left out—commentaries on Aristotle; on medical, legal, and canonistic works; on the Bible; and on medieval Latin authors—as are scattered, anonymous glosses and miscellaneous observations on various ancient writers. Each article on a relevant classical author, however, contains a wealth of information, beginning with a chronological list of translations and / or commentaries, then offering for each item in the list the name of the author, the circumstances of composition, a list of copies (in manuscript and early printed editions, with bibliography), a list of relevant scholarly literature, a brief *incipit* and *excipit* of the dedication, preface, introduction, and main text, and a short biographical note on the translator or commentator.

This, the eighth volume in the series, contains the following articles: Damianus (Heliodorus Larissaeus), by Robert B. Todd; Geminus Rhodius / Pseudo Proclus, by Robert B. Todd; Hanno, by Monique Mund-Dopchie; Themistius, by Robert B. Todd; Thucydides, by Marianne Pade; and Sallustius, by Patricia J. Osmond and Robert W. Ulery, Jr. There are also additions and corrections to the following articles, published in earlier volumes: Columella, by José-Ignacio García Armendáriz; Tacitus, by Robert W. Ulery,

Jr.; Vegetius, by Michael Idomir Allen; and Xenophon, by David Marsh. As has been the custom with the series, these articles are the ones that were on hand when it was time to send the volume to press, but they sometimes complement one another. Geminus and Damianus were both scientific writers, the former the author of an astronomical survey (*Elementa astronomiae*), the latter of a treatise on optics (*Capita optitorum*). Geminus's work illustrates nicely the accidents of transmission of classical texts: four chapters were excerpted in the fifteenth century and attributed, under the title of *Sphaera*, to Proclus, the Neoplatonic philosopher, at which point they exceeded in popularity the correctly attributed and complete work from which they had been taken. The *Periplus* of Hanno the Carthaginian is the account of a voyage made around the coast of west Africa and of the marvels seen there; although there are only two surviving manuscripts and one Latin translation and commentary, the work seems to have aroused considerable interest from antiquity through the Renaissance, having helped motivate the explorations of Vasco da Gama and Pedro Álvarez Cabral and providing information to mapmakers like Abraham Ortelius and to Portuguese and Spanish authors staking their claims to Africa and America. Themistius in turn paraphrased the treatises of Aristotle on logic, philosophy, and natural science and wrote official speeches to the emperor in the fourth century AD. The commentaries were very popular, being translated into Arabic, Hebrew, and Syriac and circulating widely throughout medieval and Renaissance Europe, with the University of Padua playing a leading role in their study and dissemination. The centerpieces of this volume, as one might expect, are the lengthy articles on Thucydides (80 pages) and Sallust (140 pages), two influential and complementary historians who exercised a profound impact from antiquity through such important figures of the early modern period as Macchiavelli, More, and Hobbes.

The major problem in reviewing volumes in this series lies in finding enough superlatives to do them justice. Each volume represents the ideals of international scholarly collaboration at their best: this one, for example, contains articles by scholars at the

University of British Columbia, the Catholic University of Louvain, the University of Copenhagen, Wake Forest University, Iowa State University, the University of Barcelona, the University of Chicago, and Rutgers University. Professor Kristeller warned at the inception of the project that its results might appear to be of modest significance, even pedestrian (xiv), so it is important to note that the longer articles in particular represent years of painstaking research; indeed, younger scholars who have accepted assignments with *CTC* are well advised not to start work until they have been tenured, since it will take far longer than they anticipate and the work may well not be appreciated for what it is. Yet Professor Kristeller also forecast, again correctly, that many valuable interpretive studies in the classical tradition would be generated from the articles in the *CTC*, so scholars who prefer analysis to bibliography should also be cheering this project through to its conclusion. I should note as well that an enormous amount of largely thankless effort has been expended by the editors, whose meticulous and probing work ensures the kind of definitive articles that we have come to expect from the series. It has been eleven years since volume seven was published, and while the series will certainly not be complete within my lifetime, we can certainly hope that volume nine at least will appear soon. (Craig Kallendorf, Texas A&M University)

◆ *O abies (O, Christmas Tree): Christmas Carols in Latin*. Arranged, produced, and performed by Teddy Irwin and C. C. Couch. Nashville, Tenn.: Sound Inventions, 2003. Distributed by Bolchazy-Carducci Publishers. This compact disk contains a half hour of Christmas music in Latin: *Serena nocte media* ("It Came upon the Midnight Clear"), *O laetissimum nuntium* ("God Rest You Merry Gentlemen"), *Tinniunt, tinniunt Tintinnabula* ("Jingle Bells"), *Domus visco exornemus* ("Deck the Halls"), *O abies, o abies* ("O, Christmas Tree"), *Sit prosperus Iesus nati dies* ("We Wish You a Merry Christmas"), *Gaudete* ("Joy to the World"), *Primum Noel* ("The First Noel"), *Adeste, fideles* ("O Come All Ye Faithful"), *Nox silens* ("Silent Night"), *Gloria novo principi* ("Hark the Herald Angels Sing"), and *O urbs*

pusilla Bethlehem ("O Little Town of Bethlehem"). The lyrics are taken from *Latine cantemus* (Wauconda, Ill., 1996), and are performed here by two established artists. In general it all works well. Some of the lyrics (e.g., *Tinnunt, tinnunt, tintinnabula*) are more inspired than others (I'm still having trouble fitting the Latin lyrics of the first verse of "The First Noel" into the melody I know), to be sure. And while the performers are hardly novices, there are places where they seem to try too hard to infuse drama into carols that are very familiar, and the occasional intrusions of elements from children's songs and country music jar a bit. Nevertheless I would certainly recommend the CD, both as background for the office Christmas party and as a teaching tool for an elementary Latin class.

I should also note that the distributor, Bolchazy-Carducci Publishers, offers a number of other compact disks, cassettes, and music scores with lyrics in Latin. Some of these are recordings of classical music standards like Carl Orff's perennially popular *Carmina Burana* and Jan Novák's *Dido and Minus Magicus*. Others, like "Rome's Golden Poets," present texts from Catullus, Virgil, and Horace in settings from Josquin Des Prez and Adrian Willaert through Randall Thompson and Zoltán Kodály, as performed by the St. Louis Chamber Chorus. And others are totally unexpected: two CDs that blend Spanish Jesuit liturgical music with native Bolivian rhythms and melodies, and a rendition of twelve Black Sabbath songs translated into Latin and performed by the early music group Rondellus. Here are stocking stuffers for your favorite Latinist.... (Craig Kallendorf, Texas A&M University)

◆ *Mundus emblematicus: Studies in Neo-Latin Emblem Books*. Edited by Karl A. E. Enenkel and Arnoud S. Q. Visser. *Imago figurata*, Studies, 4. Turnhout: Brepols, 2003. x + 383 pp. 75€. The first emblem book, Andrea Alciato's *Emblemata* (Augsburg, 1531), contains woodcut illustrations accompanying epigrams written in Latin, so it should not surprise us that many of Alciato's followers, men like Achille Bocchi, Joachim Camerarius, Hadrianus Junius, and Johannes Sambucus, followed his example and wrote in Latin

as well. Greek and Latin literature in general, and the Latin poets in particular, provided subjects, quotations, and models for the Neo-Latin emblem book, which flourished for several generations after its establishment. As Enenkel and Visser point out, however, one would not necessarily know this from modern scholarship, which has focused instead on basic bibliography, emblem theory, and the vernacular emblem tradition in France, Britain, and the Netherlands. Alciato himself is an exception, but little is known about other Neo-Latin emblem books. What do they contain? What is the relationship in them between word and image? Between writer, illustrator, and publisher? Between one emblem book and another? Between the Neo-Latin emblem book and related genres like commonplace or fable books?

The editors of this volume have begun here, with the current state of scholarship, and tried to offer a series of studies on some of the most important emblem books, and on the connection between the emblem and related areas. The emphasis is on the historical and literary context, with a structural analysis of the work opening into a consideration of more theoretical questions, like the relationship between word and image. In "Emblems into Commonplaces: The Anthologies of Josephus Langius," Ann Moss traces how an influential series of commonplace books both drew from emblem books and provided, in turn, new material for emblematisers, with both genres often being organized in similar ways. Daniel Russell shows how in his commentary on Alciato, Claude Mignault turned the *Emblematum libellus* into a commonplace book in "Claude Mignault, Erasmus and Simon Bouquet: The Function of the Commentaries on Alciato's Emblems." The next three essays focus on intertextuality, the relationship between one emblem book and the literary field within which it is situated, but each of them heads off in a different direction: in "Hadriani Iunii Medici *Emblemata* (1565)," Chris L. Heesakkers turns to the relationship of word and image; in "The *Emblemata* of Théodore de Bèze (1580)," Alison Adams shows how the first Protestant emblem book can be placed at least historically, if not doctrinally; and in "Achille Bocchi's *Symbolicae Quaestiones*," Anne Rolet shows how

this emblem book played a role in creating and maintaining a social network for its Bolognese author. Elisabeth Klecker and Sonja Schreiner focus on a series of Latin epigrams and the German verses that accompanied them in "How to Gild Emblems. From Mathias Holtzwardt's *Emblematum Tyrocinia* to Nicolaus Reusner's *Aureola Emblemata*," concluding that differences in the Latin and German show how illustrations in emblem books could be interpreted in different ways. The next two essays explore natural history as a source for emblems: in "Arnold Freitag's *Mythologia Ethica* (1579) and the Tradition of the Emblematic Fable," Paul J. Smith explores the implications of the sub-genre of the emblematic fable book, while in "Joachim Camerarius's *Symbolorum et Emblematum Centuriae Quattuor*: From Natural Sciences to Moral Contemplation," Jan Papy shows that topical *ordo* guides the structure of this encyclopedic work. Two works highlighting iconography follow: "The Seven Liberal Arts into Emblems, in Olomouc, 1597," in which Lubomir Konečný and Jaromír Olšofský show that the newly discovered emblematic engravings by Andrzej and Krzysztof Koryciński derive from true *inventio*, a playful humanistic effort; and "The Painter and the Poet: The *Nucleus Emblematum* by De Passe and Rollenhagen," in which Ilja Veldman and Clara Klein stress the originality of De Passe's *picturae* to argue the priority of the illustration over the epigram. György Endre Szönyi explores the relationship between the emblem and alchemy in "Occult Semiotics and Iconology: Michael Maier's Alchemical Emblems." The two final articles discuss the Jesuit emblem: in Hieremias Drexel's Emblem Book *Orbis Phaëthon* (1629): "Moral Message and Strategies of Persuasion," Toon Van Houdt shows that the *picturae* provide an important initial stimulus for spiritual exercise, while Richard Dimler analyzes emblematic rhetorics and shows how the emblem book can be related to the structure of the Psalms in "Herman Hugo's *Pia Desideria*."

It would be nice, of course, if one could come to some grand, sweeping generalization at the end of a collection of essays like these. What emerges from this volume, however, is a strong sense of how much basic work remains to be done on the Neo-Latin

emblem book, and how much variety there is in the materials to hand. For now, this will have to be conclusion enough. (Craig Kallendorf, Texas A&M University)